

BOB D. LITTERELL .

1872

Parish Alvars' Works,

EDITED BY

JOHN THOMAS.

IL PAPAGALLO,
(SOUVENIR DE NAPLE.)

FOR THE

Harp

BY

PARISH ALVARS.

Ent. Sta. Hall.

Price 4^s/=

London,
LAMBORN COCK & CO
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SOUVENIR DE NAPLES.

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MODERATO MOLTO.

INTRODUCTION:

The introduction consists of two systems of piano music. The first system is in 6/8 time and features a melody in the right hand with a piano (*p*) dynamic, accompanied by chords in the left hand. The second system continues the melody, which rises and then descends, marked with *f*, *p*, *f*, and *dim.* dynamics. A *gva* (glissando) marking is present above the final notes. The third system shows a rapid ascending scale in the right hand, marked *cres:* and *f*, followed by a descending scale marked *dim.* and *gva*.

ANDANTINO QUASI ALLEGRETTO.

The main theme begins with a *ritard:* (ritardando) and *pp* (pianissimo) dynamic. It features a melody in the right hand and a bass line in the left hand. The tempo changes to *dolce.* (dolce). The melody is marked with *2* (second ending) and *1* (first ending) figures. The bass line includes a triplet of eighth notes. The piece concludes with a final chord marked *(Ab)* and *(Aq)*.

*1 Papagallo. (ALVARS.)

Handwritten musical score for a piece titled "Papagallo. (ALVARS.)". The score is written for piano and features five systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten blue ink annotations are present throughout the score, including numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and symbols (X, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score includes dynamic markings such as *cres:*, *fz*, *dim:*, *p*, *f*, *mf*, *lusingando*, *ritornello*, *pp*, and *ff*. The piece concludes with a double bar line and a checkmark.

This musical score is for a piece titled "Papagall" by Alvars. It is written for piano and consists of five systems of music. Each system is a grand staff with a treble and bass clef. The first system includes dynamic markings: *mf* (mezzo-forte) at the beginning, *pp* (pianissimo) for the first dense chordal passage, and *mf* again for the second. The subsequent systems do not have explicit dynamic markings. The music features a mix of single notes, chords, and dense, multi-measure chordal textures. The notation is in a traditional style with a key signature of one sharp (F#) and a common time signature (C). The paper is aged and shows some wear.

fz

mf ritornello.

cres.

f *p*

pp *ff*

This musical score is for a piano piece titled "Il Papagallo" by Alvars. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (p) dynamic marking. The music is characterized by a steady eighth-note accompaniment in the bass and a melody in the treble that features a mix of eighth and sixteenth notes, often with slurs and ties. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Il Papagallo. (ALVARS.)

fz

mf

cres:

f

p

pp

ff

A musical score for a piano piece titled "Papagallo (ALVARS.)". The score is written for a grand piano, with a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece is marked "Il tutto forte." at the beginning. The score consists of six systems of music. The first system starts with a forte (f) dynamic. The second system has a 14-measure rest in the bass staff. The third system has a 14-measure rest in the bass staff. The fourth system has a 14-measure rest in the bass staff. The fifth system has a 14-measure rest in the bass staff. The sixth system starts with a fortissimo (fz) dynamic and includes an 8va (octave) marking above the treble staff. The score is written in a clear, elegant hand, with various musical notations including notes, rests, and dynamic markings.

Handwritten: $x2+1x2+1$

14

mf *leggiere.*

This system contains the first two measures of the piece. The right hand begins with a melodic line, and the left hand provides a harmonic accompaniment. A measure number '14' is written above the first measure of the right hand.

cres: *f*

The second system continues the musical piece. It features a crescendo marking followed by a forte (*f*) dynamic. The right hand has a more active melodic role, while the left hand continues with a steady accompaniment.

Handwritten: $x223$

sost: *p*

(A 4)

The third system shows a sostenuto (*sost:*) marking and a piano (*p*) dynamic. A handwritten annotation *(A 4)* is present in the left hand. The right hand has a melodic line with some slurs.

Handwritten: $x123$ $x123$

dim: *p*

The fourth system includes a diminuendo (*dim:*) marking and a piano (*p*) dynamic. The right hand features a melodic line with slurs and some handwritten annotations.

pp *ff*

FINE.

The fifth and final system on the page. It begins with a pianissimo (*pp*) dynamic and ends with a fortissimo (*ff*) dynamic and the word *FINE.* The right hand has a melodic line, and the left hand provides a harmonic accompaniment.

COMPOSITIONS

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HARP,

BY

JOHN THOMAS.

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The Remembrance.....		3	0

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M'appari tutt' amor.....	(Martha).....	3	0
Assisa a piè d'un salice.....	(Otello).....	3	0
Nocturne.....	(Dreyschock).....	2	0
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Un dì, si ben rammentomi.....	(Rigoletto).....	6	0
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Il Bacio.....	(Ditto).....	6	0
L'Ilma.....	(Ditto).....	6	0
L'Estasi.....	(Ditto).....	6	0
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5.	*Hob y Deri Danno..... (Hob a Derry Danno.)
6.	Morva Rhuddlan..... (The Plain of Rhuddlan.)
7.	Divyrrwch y Brenin..... (The King's Delight.)
8.	Y Ferch o'r Scer..... (The Maid of Sker.)
9.	Y Gadlys..... (The Camp.)
10.	Torriad y Dydd..... (The Dawn of Day.)
11.	Serch Hudol..... (Love's Fascination.)
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13.	Glan Meddwod Mwyn..... (The Joy of the Mead-cup.)

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14.	Merch Megan..... (Megan's Daughter)
15.	Nos Galan..... (New Year's Eve.)
16.	Y Fwyalchen..... (The Blackbird.)
17.	Codiad yr Haul..... (The Rising of the Sun)
18.	Dafydd y Garreg Wen..... (David of the White Rock.)
19.	Syr Harri Ddu..... (Black Sir Harry.)
20.	Bugeilio'r Gwenith Gwyn..... (Watching the Wheat.)
21.	Diffyrrwch Arglwyddes Owain..... (Lady Owen's Delight.)
22.	Tros y Garreg..... (Over the Stone.)
23.	Y deryn Pur..... (The Dove.)
24.	Y Bardd yn ei Awen..... (The Inspired Bard.) [Land.]
24.	Ffarwel y Telynor i'w enedigol Wlad (The Minstrel's Adieu to his Native

CONTENTS OF VOLUME III.

26.	Dewch i'r Frwydyr..... (Come to Battle.)
27.	Gogerddan.....
28.	Breuddwyd y Frenhines..... (The Queen's Dream.)
29.	Dadl Dau..... (The Quarrelsome couple.)
30.	Merch y Melinydd..... (The Miller's Daughter.)
31.	Hela'r Sgyrnog..... (The Hunting of the Hare.)
32.	Yr Hên Sibyl..... (The Old Sibyl, or Winifreda.)
33.	Ymadawiad y Brenin..... (The Departure of the King.)
34.	*Hob y deri Dando..... (Hob a Derry Dando.)
35.	Mentra Gwen..... (Venture Gwen.)
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